



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
General Certificate of Education Advanced Subsidiary



**MUSIC**

**8663/01**

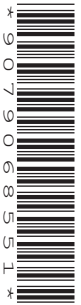
Paper 1 Listening: Music of the Western Tradition

**October/November 2013**

**2 hours**

Additional Materials: Answer Booklet/Paper  
Manuscript Paper (optional)

**Candidates may use unedited recordings of the Prescribed Works in Section A and the Core Works in Section B and may listen to extracts from any of them on headphones. No scores may be used.**



**READ THESE INSTRUCTIONS FIRST**

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

You may use a soft pencil for any diagrams, graphs, music or rough working.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **three** questions, one from each of Sections A, B and C.

You are advised to spend no longer than 45 minutes on each of Sections A and B and 30 minutes on Section C.

At the end of the examination, fasten all your work securely together.

The number of marks is given in brackets [ ] at the end of each question or part question.

This document consists of **2** printed pages.



Answer **one** question from each section.

### Section A – The ‘First Viennese School’ 1770–1827

Answer **one** question.

- 1 Illustrate a range of variation techniques by describing and explaining examples from any **two** of the Prescribed Works you have studied. [35 marks]
- 2 How does the music for the solo violin differ from that of the orchestral violins in Beethoven’s *Violin Concerto*? [35 marks]
- 3 Explain the principal ways in which a Rondo may differ from a movement in Sonata Form. Refer to examples from any relevant movements. [35 marks]

### Section B – Love and Loss

Answer **one** question.

- 4 How does Schubert’s music reflect the young miller’s changing moods as his story unfolds? Refer to at least **three** songs. [35 marks]
- 5 What is meant by ‘word-painting’? Illustrate your answer by reference to examples from more than one period or tradition. [35 marks]
- 6 Show how music played by an orchestra can support action on the stage. Refer to examples from Verdi’s *Otello* and any **one** other relevant work that you have studied, from any period or tradition. [35 marks]

### Section C

Answer **one** question.

- 7 In what ways might the original audiences and venues for some of the Prescribed and/or Core Works have differed from one another? Refer to at least **three** of the works you have studied. [30 marks]
- 8 At the beginning of the twentieth century, ‘classical’ and ‘folk’ were the main terms used to describe different types of musical tradition. Are they still useful? Explain what you think the most significant categories of music are in the world today, referring to examples of each. [30 marks]
- 9 Describe some of the ways in which musicians have exploited new sounds, and ways of playing, made possible by technological developments in the construction of musical instruments. Include at least one acoustic instrument in your answer. [30 marks]
- 10 What is meant in musical terms by the word ‘phrase’? Illustrate your answer by reference to examples from more than one tradition or period. [30 marks]

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